

Fire Guts Film Headquarters

Pic Pioneers to Meet Next Week

Canadian Picture Pioneers will hold their third annual meeting at the King Edward Hotel, Toronto, on Thursday, December 2nd, at 4 p.m. The gathering will occupy the entire 15th floor of the hotel and a considerable number of Pioneers from distant points are

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Ask Gov't Control In Great Britain

British exhibitors, with a point of view opposite of that held in Canada about the Canadian motion picture industry, are supporting measures of control by their government. What causes this attitude is the apparent desire to see American domination of the

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McCrae to Toronto, Gallacher Succeeds

Guy McCrae has been transferred from the management of the Geneva, Orillia, Ontario, by 20th Century Theatres to the Bayview, Toronto, where he'll handle similar duties. Thomas Gallacher, who was assistant manager of the Opera House, Orillia, succeeded McCrae.

B.C. Theatre Man In Divorce Case

C. A. Towriss, proprietor of the Capitol Theatre, Princeton, British Columbia, is defendant in a breach of promise case being tried in Vancouver Supreme Court.

He is being sued by Mrs. Eleanor Mary Paton, divorcee, who claims Towriss asked her to marry him six and a half years ago, but after he was divorced broke off relations with her in 1942.

Projectionist Dies in Hospital As Film Vaults Resist Blasts

A series of explosions resulting from a film vault fire in the basement of the Film Exchange Building, 277 Victoria Street, Toronto, in which are housed the head offices of a number of film and supply firms, caused the death of one employee and injury to others last Wednesday. An estimate of the damage is \$75,000.

Host Ed Warren

Eddie Warren of the Royal, Aurora, Ontario, entertained the RCOO and CWAC personnel of the Aurora Ordnance Depot as guests of his house for the showing of "Stage Door Canteen."

Congratulations

Frank Goldhar, Toronto exhibitor, was married last week to Miss Cecille Till of Toronto.

Herbert Naiman, projectionist for Monogram Pictures, which occupies the third floor, died in the hospital of shock after being rescued by firemen. Two others who were injured while at work in the building are Jack Shilling, a projectionist, and Robert Garrick, Monogram publicity man. Five firemen were injured.

A remarkable feature of the

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List Theatres in Emergency Setup

Definite location of the eight emergency film centres recently created to offset delivery and distribution problems during the coming winter has been announced. Ontario exhibitors will be able to use these centres to get programs

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Art Cauley Kudoed

Art Cauley, manager of the Capitol, Peterborough, Ontario, was officially thanked by his fellow-citizens through Arthur MacNama, Deputy Minister of Labor and Selective Service chief, for his work during the campaign to recruit women workers.

Alberta Exhibs Form Association

Heeding the call for unity amongst all Canadian exhibitors regardless of classification, Alberta exhibitors met at the Palliser Hotel, Calgary, last week and organized the Alberta Theatres' Association as the first all-embracing exhibitor body in that province. The creation of the new association followed the regular meeting of the Alberta Independent Theatre Exhibitors' Organization, at which President H. G. Stevenson presided.

Officers of the Alberta Theatres' Association elected at the meeting are: Honorary president—Alex Entwistle, Edmonton; president—Matt Park, Wetaskiwin; first vice-president—Walter Wilson, Edmonton; and secretary-treasurer—Roy Chown, Calgary.

The directors are: H. G. Stevenson, Lacombe; W. Ramsay, Canmore; I. Shaker, Hanna; W. H. B. Sharp, Calgary; J. De Zeeuw, Drumheller; K. M. Leach, Calgary; J. J. Leberman, Edmon-

ton, and P. D. Egan, Calgary. Several committees were appointed to further organization. Two-thirds of the exhibitors in the province were represented and the new executive hopes that the

membership will embrace every theatre in Alberta.

The meeting went on record as favoring a national organization in the near future and will send

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Another Music Fee Collection Agency

A new agency for the collection of music royalties from motion picture theatres and others has been announced in The Canada Gazette, the American Performing Right Society, Incorporated. It is said that those associated with it

were formerly represented in the Dominion by the Canadian Performing Right Society.

The Musical Protective Society of Canada, which represents those upon whom royalties are levied, holds its annual meeting in Toronto on November 26th and will consider the position of the new

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Fast On the Draw Is Ben Cronk

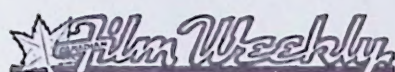
On the Film Exchange building the day after the fire Ben Cronk of United Artists hung this banner: "Business as Usual. James Cagney in 'Johnny Come Lately.' Today at Loew's."

He misses no chances.

'Crazy House' Olsen & Johnson's

latest and greatest laugh riot for UNIVERSAL, is

being acclaimed by reviewers as absolutely the funniest film to reach the screen. Atypical review is that of FILM DAILY: "Olsen & Johnson go berserk in furious comedy!"—EMPIRE-UNIVERSAL.



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HYE BOSSIN, Managing Editor

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That Fire

The comparatively light damage done to the Film Exchange Building by fire and explosion is proof that safety is a full-time habit that pays off in lives saved at one time or another. Though film and theatre men were saddened by the death of Herb Naiman, popular in the trade, who died of shock after being rescued, the possibilities of a great tragedy were there and were only avoided by a rigid adherence to almost every measure of safety, architectural as well as personal habit.

There is no doubt that the news of the fire will not do us any good in the eyes of the public, although it did not take place in a theatre. The public goes by impressions and has no knowledge of what a triumph of vigilance the comparatively small damage represents. The explosion and fire is only the second in Canada of its kind. Dozens of other types of accidents take place daily throughout the Dominion and several shared the daily papers with the Film Exchange fire. But the public will remember this accident in Toronto long after the others are forgotten.

The idea of theatre safety must be planted in the minds of the patrons at all times and replanted whenever something has caused it to be lost.

It's Up to You

The Ontario Motion Picture Bureau has definite rules of construction that apply to theatres and film exchanges. These have been adhered to but it is the human element that really counts. Theatre safety is something that requires the constant attention of everyone and anyone who serves in the field. The rest depends on the patrons.

These are very uncertain days in the matter of trained personnel and the habits of the patrons. Older employees must check the tasks of those new to the job and the manager should make a thorough survey each night. Vandalism in theatres today is a serious problem and some of it takes the form of fire carelessness by patrons "sneaking a puff," and other rubbing the fire off butts against upholstery in the ladies' and men's rooms.

Employees of film exchanges are fully aware of safety requirements and know that they are faced with immediate sacking if they should so much as smoke in a forbidden place.

Not one life was lost in film exchanges and theatres through fire in 1942. Fire damage was very low and the theatres' alertness won the praise of the Dominion Fire Prevention Association. This break in our record is regrettable but we can take satisfaction in our general effort.

It remains for you who are employed or engaged in any field of theatre activity to help us maintain our standard. Safety, like liberty, requires constant vigilance. Don't you be the slacker.

Despite the seriousness of the fire, it may be regarded as an indication of safety as well as danger. There is no more danger in entering a film exchange than there is any other type of building and in most cases there is less. There are hundreds of types of businesses which have a greater amount of peril attached to them than film exchanges. Theatres are probably the safest kind of structures in the country.

Certainly no business has greater safety supervision than the motion picture industry.

Explosions Damage Toronto Film Centre

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accident, due to special construction of the building and the general vigilance of film workers, was that all but the one vault remained unaffected and very little film was lost in the fire. Had not the possibility of such accidents been taken into consideration by the Ontario Motion Picture Bureau, which makes certain safety requirements in construction, the damage and loss of life would have been much greater.

Film and theatre men were relieved to discover that shipping rooms and vaults were affected only slightly. They were up all night worrying about scheduled programs and trying to make rearrangements but so far as known not one theatre went dark because of the accident.

A great piece of fortune in the midst of misfortune was the fact that the explosion took place at 8:26 in the evening, just before several screenings were scheduled to begin. None of those invited had entered the building. Some who had gathered outside were sprinkled with glass and retired to a considerable distance to avoid the intense heat. Regal Films' staff screening was held earlier in the evening. The screening rooms were almost untouched by damage, although a panic might have occurred.

The Film Exchange Building was started in 1924 and completed in 1930. It was designed by Molesworth & Secord, Toronto architects, who did their job so well that there is no structural damage. The greatest harm was

done by water, although the explosion blew out most of the front windows and fire seared the woodwork. Important records survived because, according to specifications, they were contained in steel cabinets.

Vault ventilators did their work perfectly, as did dry and wet sprinklers. Ventilators reach up from the vaults and open on the roof. Fumes exploded and were directed out of the building, being so powerful that they reached 50 feet away and melted copper sheeting.

Nearly 120 firemen fought the three-alarm fire, which attracted 5,000 people to the scene. The entire building was hidden by a great sheet of flame that soon vanished because concrete and steel provided little encouragement. Transformers outside the building were put out of action and the power went off in the vicinity.

Companies occupying the Film Exchange Building are Regal Films, Mavety Film Delivery Service, Perkins Electric Co., Empire-Universal Films, Alliance Films, Independent Poster Supply, Producers Releasing Corporation, Associated Theatres, Odeon Theatres, RKO, Monogram Pictures, Pioneer Films, United Artists, Canadian Theatre Chair Co., Cosmopolitan Films, Hanson 16 Mm., Canadian Premium Distributing and Canadian Moving Picture Digest.

Exchanges and theatre offices located elsewhere in the area have made their facilities available to all.

Film Exchange Building, Toronto



Shown the morning after a fire caused much damage to the offices but failed to reach films stored in vaults.

WALT DISNEY'S

VICTORY THROUGH AIR POWER

Produced in
TECHNICOLOR
From the Book by
Maj. ALEXANDER P.
DE SEVERSKY

has gotten more space,
more raves than any picture
made by Disney or anyone else!

**Unprecedented
FULL PAGES**
in 2,000 newspapers serviced
by King Features

**Unprecedented
EDITORIALS**
in New York Times • New York Daily News
New York Mirror • Utica Daily Press
Dallas News and scores more

**Unprecedented
EDITORIAL FEATURES**
in Ladies' Home Journal • Liberty

**Unprecedented
SPREADS**
in Life • Look • Time • Newsweek
Redbook Magazine • Parents' Magazine

**Unprecedented
NEWSPAPER FEATURES**
in New York Mirror • New York Journal
American • New York Times Magazine

**Unprecedented
COLUMNIST RAVES**
by Louella Parsons • Hedda Hopper
Jimmie Fidler and others read
by millions

**UNPRECEDENTED
UNITED ARTISTS**



OF CANADA LTD.
277 Victoria St.
Toronto

For

1943-1944

LADY LET'S DANCE

Starring the lovely BELITA
in a gorgeous skating and
dancing spectacle.

To be followed by a 2nd
BELITA picture as yet un-
named.

★

WOMEN IN BONDAGE

(formerly 'Hitler's Women')
The degradation of women
under Nazi rule.

★

WHERE ARE YOUR CHILDREN

Youthful waywardness
laid bare.

★

GROUND CREW

starring JACKIE COOPER in
a mighty drama supercharged
with battlefront action.

★

FIGHTING QUARTERMASTER

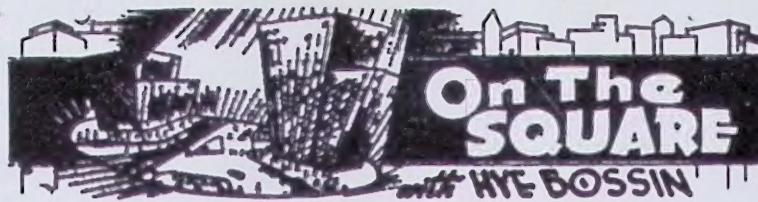
A booming saga of the
Service of Supply

★

the fastest-growing Company
in the industry

**MONOGRAM
PICTURES**

Toronto Montreal St. John
Winnipeg Calgary Vancouver



It's P.O. Warren Now

Pilot Officer Eddie Warren of the RCAF was around the 20th Century Theatres' offices the other day brightening up the place with his shiny buttons and sunshiny smile. Ernie, who used to pilot the Midtown, Toronto, in his pre-RCAF days, was one of the most popular managers between the Hamilton Mountain and the Don Valley.

Ed has dropped 30 pounds in the service, every one of them strictly ballast, and he looks well enough to make those Esquire Magazine guys with the chiselled kissers, strictly slick paper characters, turn into pulp.

He had received his promotion prior to dropping in and I pumped him for a few details. Ed admitted that he wasn't sure whether he made it and with the others of his class approached the information office with some uncertainty.

"Hello, Sergeant Warren," an officer greeted him. Ed's heart sank. Then the officer smiled and said, "Goodbye, Pilot Officer Warren," and Ed knew he was in.

A very good story about the amazing machine called the Helicopter came out during the conversation. That flying machine, if you remember the newspaper reading, can stop in the air on a mythical dime. Planes in the air desirous of landing must communicate with the control tower to receive permission and instructions.

One day a Helicopter flew in and nudged up to the window of the control tower. The pilot rapped on the pane and greeted the startled men with "Can I land here?"

* * *

Here Today and Gone Today

A story is going around about Charlie Querrie, veteran sportsman who manages the Palace, Toronto. A would-be gate-crasher, a type easily spotted by old-timers, approached Charlie and asked the name of the manager. On being given a phoney name he asked what had become of Charlie Querrie.

"He died of old age ten years ago," said Charlie.

The fellow recalled Charlie as an old sporting friend of his who used to beg him to come in on a pass. How about one now? Charlie explained that the company was tough about that sort of thing. Sorry.

"Querrie used to phone me all the time to come down and bring my friends," the fellow said.

"Yep," dead-panned Querrie, "That's the kind of fellow he was."

* * *

Rambunctious With Roly

A fellow who kicks as he pleases and lets the shin chips fall where they may is Roly Young, the Globe and Mail's celluloid assayer. The other day he took up the matter of the cry from certain quarters for better and more artistic motion pictures. It's nice to find him whacking away for us and not at us.

The ladies and gentlemen of the knitted brow holler for more cinema think pieces, the theatres play them but customers are rarer than a six-cent cigar these days, Roly contends. And where are the Intelligentsia while this raising of the national mentality is going on? Like the average patron, somewhere else. Like as not a beverage room or some place where the Great Unwashed is enjoying itself watching some semi-illicit screen fare. Or at home reading the comics.

We may not know where they are exactly but we know where they ain't—they ain't at the theatre with upper storey stuff unreeling. The exhibitor is there all alone, his tears rolling under the seats and toward the pit unimpeded by the feet of paying customers and wishing he had a nice, sound Roy Rogers' mortgage lifter.

"If there's any moral to this little epistle," Roly tags his piece, "it would seem to be that the future of the arts is in the hands of the common people. They are the ones whose true appreciation takes the tangible form of saving up their pennies to help support such efforts, and it is their support that makes possible such cultural efforts as we do enjoy."

Another Music Fee Collection Agency

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society, which is mainly interested in South American music.

Unless the Canadian Performing Society reduces its fees this may mean an additional cost to the exhibitor, who is faced with having to pay two collection agencies.

Fees asked by the American Performing Right Society, Incorporated, are two cents per seat per annum for theatres seating 1,600 or over, one cent for theatres under 1,600 capacity, and a half-cent for those houses operating less than four days per week. It is also asking one cent for every radio set.

The Canadian Performing Right Society is asking the same fees as last year. Current rates are 15 cents per annum for houses seating 1,600 and over, 12 cents for those from 801 to 1,599, ten cents for 800 and under, and five cents for theatres playing three days or less.

Fee for 16 mm. is two dollars for every four prints and two dollars for four or fewer extra prints. Life of a film is recognized as five years.

Army camps are exempted from royalties.

Film and theatre men on the executive of the Musical Protective Society, of which Elwood A. Hughes is president, are T. J. Bragg of Odeon Theatres, Col. John A. Cooper of the CMPDA, N. A. Taylor of 20th Century Theatres, and Neil G. Barrow of Famous Players.

All objections are heard and ruled on by the Department of the Secretary of State.

New Alta. Exhibs Ass'n Formed

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representatives if a meeting is called for the purpose. The next meeting will be held in Edmonton.

At the meeting of the Alberta Independent Theatre Exhibitors' Organization which preceded the creation of the new body, Matt Park was elected president, W. Ramsay vice-president, and Grey Sharpe secretary-treasurer. The main discussion concerned the provincial organization. It was decided that the Independents would carry on as heretofore but agreed to join the new body. Both the Calgary and Edmonton motion picture exhibitors' associations will also carry on as entities while belonging to the provincial setup, as they have local problems to contend with.

Roy Chown, president of the Calgary association, welcomed the visitors.

'Unknown Guest'

with Victor Jory and Pamela Blake
Monogram 65 Mins.
ACE SUSPENSE MELODRAMA CLEVERLY ADAPTED TO REQUIREMENTS OF CAMERA WILL HAVE 'EM ON THE EDGE OF THEIR SEATS.

This rates with the best suspense movies Hollywood has turned out. It's a film that will have even your most stolid customer sitting on the edge of his seat and biting his nails.

The King Brothers, producers, must be commended for giving the movie lots of production. The actors, Victor Jory and Pamela Blake and their supporting cast must be commended for turning in grand performances, and megger Kurt Neumann should get some kind of an award for doing an outstanding job. Neumann has also brought a new star forth, for Miss Blake's performance is of such calibre that she will undoubtedly become one of our most sought after young leading women.

The story is cleverly adapted to the requirements of the camera. A young man, Victor Jory, runs away from a saloon in Chicago after seeming to be involved in a killing. He goes West to the hunting lodge of an aunt and uncle, a pair of stingy misers who begrudge him a bite of food on his first night there. The next morning we find him in possession of the place and the relatives gone. Pamela Blake continues to work for him, and gradually falls in love with him, despite the fact that she is convinced that he has murdered his aunt and uncle. The suspense built up as the girl seems to catch him in all sorts of wrong deeds, and the townspeople and the sheriff begin to suspect him of murder, is terrific. Then comes the denouement which is a shock—and a happy ending.

It's not so much the tale, but the way it's told that makes this show. It's a goodie from the King Brothers and Monogram.

CAST: Victor Jory, Pamela Blake, Harry Hayden, Emory Parnell, Nora Cecil, Lee "Lasses" White, Paul Fix, Ray Walker, Edwin Mills, Veda Ann Borg.
DIRECTION, Brilliant. PHOTOGRAPHY, Excellent.

PRC's Jimmy Newell Gets Disc Buildup

Jimmy Newell, star of PRC's "Texas Ranger" series, has been signed by Decca to record all his numbers from the films. This opens a vast channel of exploitation for his future features. Tieups with music stores in every situation are now possible.

'Northern Pursuit'

with Errol Flynn
Warner 94 Mins.
WAR MELODRAMA, HANDICAPPED BY STORY, SHOULD GET ON BY STRENGTH OF FLYNN NAME.

"Northern Pursuit" will have to depend principally on the drawing power of Errol Flynn's name, for the pic is weak in story values. Fortunately, the Flynn name packs enough allurements to make it possible for the customers to overlook most of the film's faults.

The story is strictly formula. It's the old yarn about villainy in the north country, with the Nazis playing the roles of the stock villains. The plot has been developed with only a fair amount of suspense, and what lies ahead can be foreseen without too much difficulty. The film at times borders on the tedious.

As it stands, the picture should get its strongest response from the kids, thanks to its copious action and touches of elementary excitement here and there, and from the femmes, thanks to the romantic appeal of the Flynn person. The film, in fact, is quite an attraction for the kids. The simple and familiar lines of the story should prove an asset where the youngsters are concerned.

The plot has Flynn, a member of the Royal Canadian Mounted Police of German extraction, playing at being a Nazi so that he can get the lowdown on an enemy plot to blow up the Welland Canal, strategic waterway between the United States and Canada. Time and again Flynn's life is at stake as he pursues his dangerous mission. How he prevents a Nazi bomber from carrying out its mission with a crew landed from a submarine provides the film's most exciting footage.

The acting for the most part is routine. Flynn doesn't give any more of himself than he has to. Julie Bishop is in the film for romantic purposes. She plays the bride of Flynn from whom he has to keep the truth in order to accomplish his job. The best performances are contributed by Helmut Dantine as the head of the Nazi group landed by the sub and by Gene Lockhart as the head enemy agent who paves the way for Dantine and his men.

Raoul Walsh has supplied vigorous direction.

CAST: Errol Flynn, Julie Bishop, Helmut Dantine, John Ridgely, Gene Lockhart, Tom Tully, Bernard Nedell, Warren Douglas, Monte Blue, Alec Craig, Tom Fadden, Rose Higgins, Richard Alden, John Royce, Joe Herrera, Carl Harbaugh.
DIRECTION, Okay. PHOTOGRAPHY, Good.

'My Kingdom For a Cook'

with Charles Coburn, Marguerite Chapman
Columbia 83 Mins.

THANKS TO THE WORK OF COBURN, THIS COMEDY CAN BE CLASSIFIED AS SATISFACTORY ENTERTAINMENT.

Charles Coburn puts on a one-man show in "My Kingdom for a Cook" that lifts the film to the level of enjoyable entertainment. It isn't often that a film is compelled to depend so heavily upon the work of a single actor. Coburn is the difference between failure and success in this instance.

Coburn appears as a testy and ill-mannered English man of letters who comes to the United States for the first time with the idea of promoting good-will between this country and his own. His actions work to the detriment of his mission, and it is only when he alters his ways that he succeeds in achieving his goal.

A lot of the trouble is traceable to Coburn's passion for fine cooking. Compelled to make a trip without his treasured cook, he is an unhappy soul indeed. His search for a cook to his liking ends in the home of one of the social leaders of the small New England town where he is staying. Coburn has no compunction about stealing the cook (Almira Sessions) away from his hostess (Isobel Elsom). His action precipitates an uproar that gives rise to some extremely amusing situations.

Marguerite Chapman plays Coburn's daughter capably. Bill Carter enacts Miss Elsom's son, an officer in the U. S. Air Force, who has a romance with Miss Chapman. Miss Sessions gives an amusing performance as the cook. Others who turn in good work are Miss Elsom, Edward Gargan, Mary Wickes.

Richard Wallace directed with a keen appreciation of the comedy values.

CAST: Charles Coburn, Marguerite Chapman, Bill Carter, Lucille Scott, Isobel Elsom, Edward Gargan, Mary Wickes, Almira Sessions, Eddy Waller, Ralph Peters, Ivan Simpson, Betty Brewer, Melville Cooper, Kathleen Howard, Charles Halton, Andrew Tombes.

DIRECTION, Good. PHOTOGRAPHY, Good.

Kurk to Sudbury

John Kurk has left the management of the Royal, North Bay, Ontario, to take charge of the Grand, Sudbury, for 20th Century Theatres.

'I Dood It'

with Red Skelton, Eleanor Powell
M-G-M 102 Mins.
SKELTON A WOW IN HIS BEST COMEDY TO DATE; BIG BUSINESS INDICATED FOR LAVISH MUSICAL.

Metro dood it. And how!

The studio's latest Red Skelton comedy is a humdinger that looks like a million. Grosses are certain to look like that, too. For there is no doubt that here is the best Skelton film to date. The production proves amply how funny that comic can be when he has the right material to work with. In this production he has a vehicle that fully meets the requirements of popular entertainment.

In "I Dood It" Skelton will wow his audiences in the role of a presser who puts on the ritz with clothes belonging to the customers so that he can make an impression with Eleanor Powell, musical comedy star about whom he is nuts. There's a rival (Richard Ainley), but that doesn't dampen the ardor of our hero. What makes it all the more hilarious is the fact that Miss Powell doesn't know Skelton is a lowly presser. That is, she doesn't know it until after she is married to the fellow to spite Ainley. There is a lot of by-play in which the comic is mistaken for a millionaire by a theatrical producer.

Musically the film is everything it should be. Expansive and glittering production numbers serve as settings for some fine songs composed by a galaxy of tune creators that includes Don Raye, Gene dePaul, Lew Brown, Ralph Freed, Sammy Fain, Count Basie, Cole Porter, Vernon Duke, John LaTouche, Ted Fetter, Leo Robin, Richard Myers. These have collaborated on six numbers, "Star Eyes," "So Long, Sarah Jane," "One O'clock," "Swingin' the Jinx Away," "Taking a Chance on Love" and "Jericho." Also to be considered are several lavish dance numbers effectively staged by Bob Connolly and two special spots, one featuring Lena Horne, the other Hazel Scott. The Horne and Scott sequences are bigtime stuff. For the younger generation there is the added treat of Jimmy Dorsey and his orchestra.

"I Dood It" definitely is Skelton's film. Miss Powell proves an excellent foil for him.

CAST: Red Skelton, Eleanor Powell, Richard Ainley, Patricia Dane, Sam Levene, Thurston Hall, Lena Horne, Hazel Scott, John Hodiak, Butterfly McQueen, Marjorie Gatenon, Andrew Tombes, Jimmy Dorsey and orchestra, Helen O'Connell and Bob Eberly.

DIRECTION, Fine. PHOTOGRAPHY, Aces.

How to Be Handy Around the House

List Theatres in Emergency Setup

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quickly when scheduled ones fail to arrive.

The following theatres will provide emergency show programs for other theatres in their districts:

Windsor—Capitol Theatre.
Hamilton—Granada Theatre.
Ottawa—Capitol Theatre.
Sudbury—Capitol Theatre.
London—Capitol Theatre.
Kingston—Capitol Theatre.
North Bay—Capitol Theatre.
Timmons or Cochrane—Broadway Theatre, Timmins, or Empire Theatre, Cochrane.

General managers of distribution companies talked this problem over recently and agreed on the present arrangement. The Motion Picture Association of Ontario requested that the matter be studied.

Due to severe storms and bad transportation facilities there were a few missouts last winter. Several instances were reported of express trains being shunted to sidings while slow freights carrying war material went through on the main track.

Fields' Criticism Angers Churchill

Because of an editorial criticizing Gracie Fields and its viewpoint on Italian politics, strict censorship of the Eighth Army newspaper, published in Italy, was ordered last week by Prime Minister Winston Churchill.

PROFITABLE

MOVIE THEATRE FOR SALE

Located in Sturgeon Falls — the Regent Theatre, with seating capacity of 30, is the only theatre in town.

Theatre is in excellent condition, complete with modern sound equipment.

A clean, well-lighted store is included in the Theatre Building. The Regent is playing to capacity and is a profitable venture for any interested party.

For sales, earnings and full particulars, apply

The
Toronto General Trusts
Corporation
253 Bay St. Toronto

Fred Bendell and H. J. Plexman Make Use Of Theatre Odds and Ends to Help Provide Interesting Effects

The following article was written by Fred Bendell, projectionist, Regent Theatre, Sudbury, Ontario, and appeared in the International Projectionist, organ of the IATSE, of which he is a member. It tells how Bendell and H. J. Plexman of the theatre staff joined together to make some fine use of discarded scraps.

AFTER a bit of experimenting with the able assistance of H. J. Plexman, a fellow worker at the Regent Theatre, Sudbury, Ont., Canada, where we are both employed as motion picture projectionists, we hit upon several ideas for unusual effects. It was our desire to brighten up the presentation of pictures at our theatre, but since the theatre budget would not permit costly expenditure for equipment that was not considered essential to the showing of pictures, we found ourselves confronted with the alternative of either forgetting about the matter or falling back on whatever ingenuity we possessed.

We examined all the old and discarded equipment lying around the theatre and found an old copper toilet float to which was attached a rod about 8 inches long. We painted this copper float black and covered the whole curved surface with pieces of broken mirror we picked up from the junk pile. (Testors cement was used for pasting these broken bits of mirror on the float.) We then discovered an old valve opener and changed the connection so that it would run in one continuous direction. The mirrored ball (copper toilet float) was attached to the shaft of the valve opener by a sleeve. Oh, yes, it ran on 16 volts a.c. and Plexman rewound a transformer for use with the valve opener.

We then took an old Powers lamphouse found lying around the attic and adapted it for use with a 1,000 watt projection bulb. In the slide carrier we placed a piece of tin with a star-shaped cutout. The beam from the lamphouse was directed on the slowly rotating ball, which was placed about one-half inch from the floor on the front of the stage. The ball rotated very slowly, making one complete revolution in 12 minutes, thus giving the effect of stars slowly moving across the ceiling and walls of the theatre.

An ordinary mirror was placed under the mirrored ball and the illusion of stars moving in opposite directions was most effective. This effect was further heightened by the use of a color wheel which was driven by a phonograph motor. The stars changed colors, and the audience reaction was most gratifying.

With the showing of the picture

"Eagle Squadron" at our theatre, we used a different effect. A piece of tin, with the outline of an airplane cut out in the centre, was inserted in the slide carrier. When the title of the picture was flashed on the screen the effect of airplanes moving across the ceiling was produced. Of course, the mirror underneath the ball was removed, otherwise we would have had planes moving backwards and forwards, and in all directions.

With the ball close to the lamp-house condenser, all we needed were the condenser lenses. Although a sharper focus may be obtained by the use of a stereopticon lens, this is not absolutely necessary. (I might mention here that for this effect the ball was set up beneath the stage and the lamphouse was camouflaged from the audience side.)

Another effect was produced during the Christmas holidays by painting holly leaves on a glass slide taken from the permanent stereopticon machine in the projection room, and this pattern was projected around the opening of the proscenium.

The possibilities of creating unusual effects without the aid of costly equipment are many; all that is needed is a bit of planning plus a dash of ingenuity. The results will compensate for the work and trouble involved. No doubt there are many O.I.P. readers who have similar gadgets on tap, and I believe that an exchange of ideas along these lines would find a most appreciative audience.

Jack Nelson Praised For V-Loan Effort

Public relations chairman for the Victory Loan in his district, Jack Nelson, manager of the Capitol, North Bay, Ontario, won the appreciation of his fellow-workers, it was learned in a letter from Gordon K. Masters, unit organizer of the Nipissing district.

It was considered that Jack's work played a considerable part in placing the district first among all Ontario units in percentage over objective on the closing day of the campaign.

"Mr. Nelson is extremely popular in this community and has the ability to organize work on the part of others as well as doing an overtime job himself.

The Capitol is an FPCC unit.

Walterhouse Joins

William Walterhouse, who has been with Perkins Electric Company for the last 16 years, went into the army last week.

Ask Gov't Control In Great Britain

(Continued from Page 1)

Old Country film field weakened. Exhibitors there have been in constant trouble with distributors on matters of fair rentals and seem willing to invite official harnessing of every section of the industry to win their point.

Dr. Hugh Dalton, president of the Board of Trade, stated earlier that while the government was anxious for a vigorous and successful industry, it has been much concerned with monopolistic tendencies. This was not aimed at specific American interests and J. Arthur Rank, who controls Odeon, Gaumont-British, General Film Distributors, denied that he was seeking any "undue measure of control."

Nevertheless, Rank has continued to expand his exhibition interests and has organized the Commonwealth Film Corporation to compete with the USA for the world film market. Rank, if he receives no satisfaction in the matter of more playing time for British films in the USA, has said that he will set up his own exchange system on this side.

Claiming that British production cannot survive if it depends on the home market, he wants representation everywhere. Holding back an increased production schedule for British films is the lack of equipment, which must come from the USA.

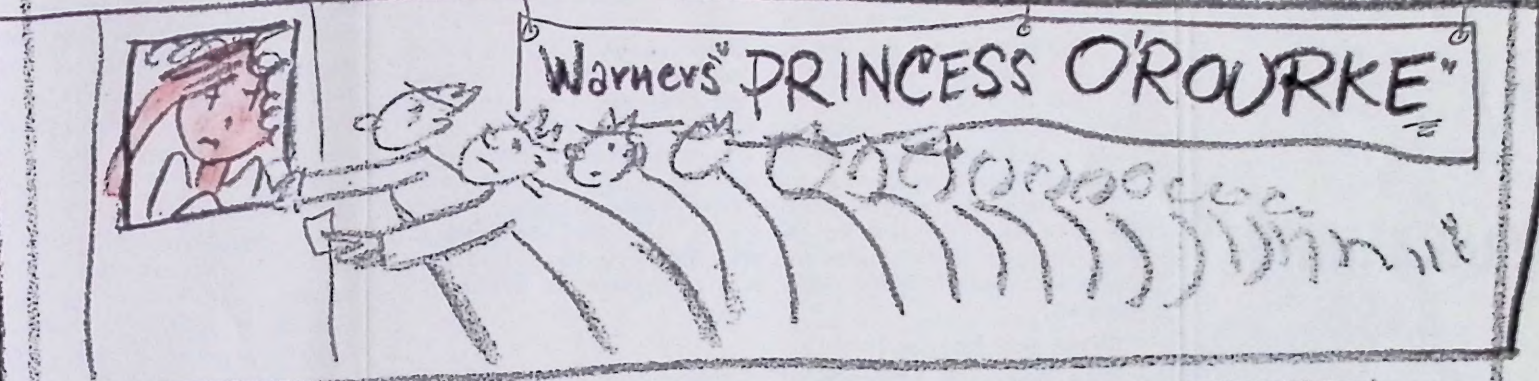
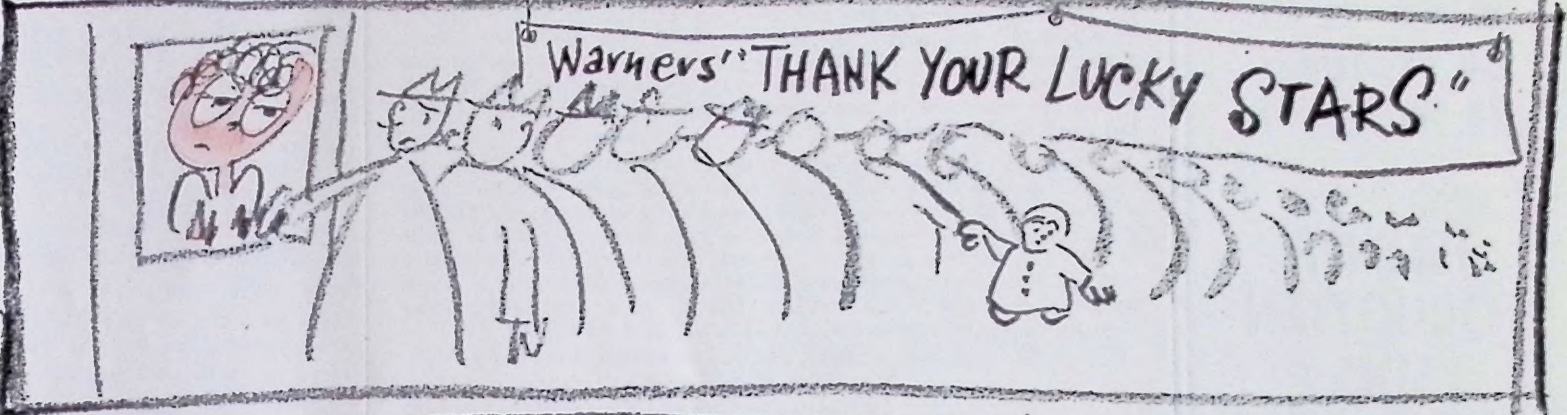
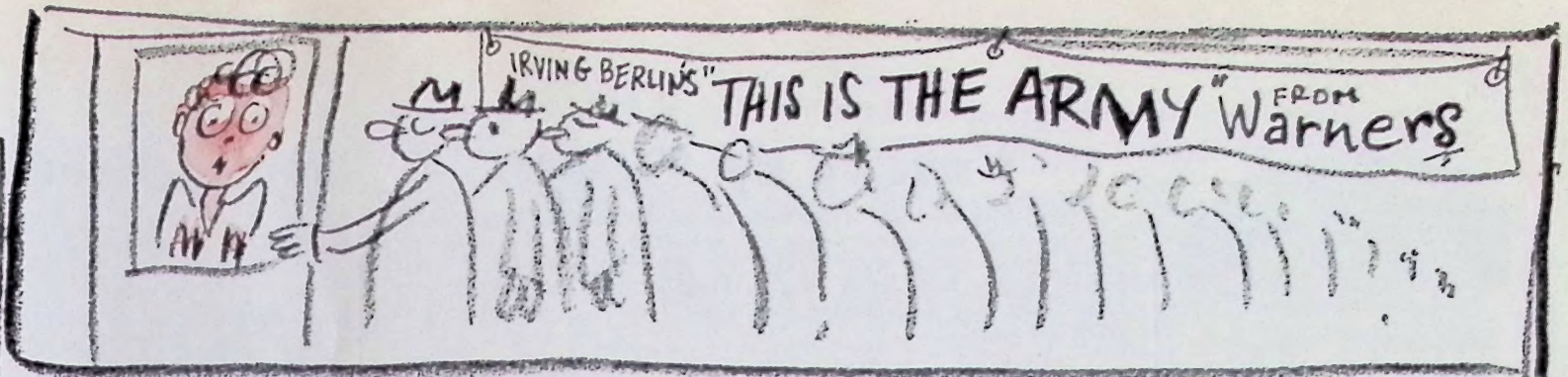
Republic Rushes 'Pistol Packin' Mama'

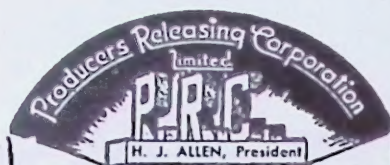
Republic is burning the midnight oil in a rush to get 'Pistol Packin' Mama' to the exhibitors. Cutters are now tolling nights to ready the pic, and a preview has been set for next week.

Studio is hurrying to beat Columbia to the screen because the hill-billy killer-diller is featured in one of Columbia's pictures.

Pickford Pays \$355,000 and 35 p.c.

Mary Pickford of United Artists, determined to return to production, has paid \$355,000 and 35 per cent of net profits for the right to bring "Junior Miss," New York stage hit, to the screen. Her offer of \$418,000 in cash was turned down. Miss Pickford had her heart set on this particular play.





1943 - 44

24 FEATURES 16 WESTERNS

★

ISLE OF FORGOTTEN SINS

John Carradine
Gale Sondergaard
Sidney Toler
Veda Ann Borg
Rick Vallin

SUBMARINE BASE

John Litel
Alan Baxter
Fifi D'Orsay
Eric Blore

HARVEST MELODY

Rosemary Lane
Johnny Downs
The Radio Rogues
The Vigilantes
Eddie LeBarron's Orchestra

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Voices of Doom

"Consider the case of the amusement trades. The clown never got rich from one performance. He collected his pennies in weary travel from village to village. The stars of Broadway grew proud as the lines grew long in front of box offices, for they knew that long lines meant long runs, long lives for plays and work for actors.

"The movies changed all that. The clown's humble repertoire made just one short reel of laughter and was gone forever. He traveled no more, but let the can of film do the trouping. Broadway's stars and what has happened start no tears today. Everybody knows how Hollywood has ruined one Broadway and set up a thousand others across a nation until now we have a Broadway wherever there is a marquee and a billposter proclaiming next week's drama.

"But not everybody knows what is in the making for Hollywood. Suppose the clown's short and simple annal of amusement is presented to the whole nation in one brief moment. Its travels are over, once the nation's television sets have flashed the antic to all of America's in fifteen minutes flat. And travel is ended, too, for the great feature film. Why struggle downtown through traffic, then stand in line, and pay money to see "Mutiny on the Bounty," when it can be enjoyed at home just as well?"

"TELEVISION—A Struggle for Power"

By Frank C. Waldrop and Joseph Borkin
(William Morrow and Company, NY, 1938)

What about that, brother?

Television is on the mark and set to go with the blowing of armistice whistles. In action now for the benefit of USA military hospitals are radio-owned television stations using mainly motion pictures. Film production companies hold television stock. Are exhibitors, preoccupied with the war, aware of the changing future in their field?

We know that some circuits have been examining their theatres with a view to installing television equipment. The small exhibitor, however, will ride with the tide, as he did when sound came, and take a chance on what will happen.

What will happen?

You have the opinions of Waldrop and Borkin, whose book is a thorough study of television, its background and its future. They dismiss the claim that people like to be together in large numbers when enjoying themselves. They see the doom of the motion picture theatre.

What do showmen think?

Television, they say, is just radio history repeating itself. Everyone mourned for the movies when radio became popular except some showmen who were proved right by time. Home entertainment can not compete with the novelty of dressing up, enjoying a different atmosphere and being among people.

How about distribution?

This field will certainly be reduced if motion pictures are televised into theatres from a central source by merely pulling a switch.

Who will control production?

Unless things have changed, the equipment people will. Sound equipment used to be held on leases and licences. One of the clauses in 1938 forbade the use of that equipment in connection with "a telephone, telegraph or radio system or in connection with any apparatus operating by radio-frequency or carrier currents. . . ." The sound equipment controllers will be in the motion picture business to an even greater extent with the coming of television for distribution or exhibition.

What about the future?

The future of motion picture exhibition is sound, if one is to judge by the growing struggle for representation in the international theatre field. It isn't likely that the great circuits are on the wrong track. Their present activity is evidence of faith that the movies, as we know them now, will endure.

Why the Industry Needs Envoys

New York movie fans must have been puzzled at reviews of Samuel Goldwyn's "The North Star" which appeared in the Sunday Mirror of that city recently. Two editions of the paper of the same day carried reviews of the picture expressing opposite sentiments.

"The North Star," an RKO release, has won general acclaim as one of the finest films of the year so far but its background is the Soviet-Nazi front and the Russians have always enjoyed the hatred of William Randolph Hearst, publisher of the Mirror, who has movie holdings.

Written by Lillian Hellman, who wrote "Watch on the Rhine," the film stars Walter Huston, Anne Baxter and Dana Andrews. Its subject is guerilla warfare.

The first review which appeared was by Frank Quinn, who wrote that it was "one of the most vivid of all war dramas . . . by far the outstanding cinema effort dealing with any one phase of the global conflict. . . It remained for Lillian Hellman to paint it in masterful, delicate strokes. . . Many good performances follow each other, recorded by a cast so superb it becomes difficult to single out anyone for acting honors. The separate sequences are like so many mosaic pieces, colorful in themselves, more so collectively."

This review was replaced later with one supposedly written by Jack Lait, top Mirror editor, in which the film was described as "pure Bolshevik propaganda, as raw as Warner Brothers' 'Mission to Moscow,' and even more insidious." And so on and plenty.

Every other New York newspaper, however, greeted the film with superlatives and Life Magazine called it the Movie of the Year. Time Magazine said it was a "Cinemilestone."

Right now the National Council for Canadian-Soviet Friendship, led by Sir Ellsworth Flavelle, J. S. Maclean and supported by Canada's leading citizens, is active to improve the cultural relations between both countries. It is likely that "The North Star" will meet the same opposition and the same support that "Mission to Moscow" received in Canada.

The movie industry, it seems, can't do a thing right. They get us coming or going or both ways. You just can't please everyone.



R. S. RODDICK

Bob was chairman for Nova Scotia in the Motion Picture section of the War Finance Committee. Wrote he in his report:

"Many exhibitors throughout the province held similar positions in their individual communities. Bill Cuzner did his usual swell job as general chairman of the Sydney Mines War Finance Committee. Archie Mason (Mayor) of Springhill also put forth a magnificent effort on behalf of his town. Bob Harvey and Henry Deveau, two new managers for Dan MacDonald of Sydney, got themselves onto the Public Relations Committee and did themselves as well as their town a good service. Freeman Skinner of the Orpheus, Halifax, and Martin Simpson of the Capitol, Halifax, sold their respective staffs so far over their quotas that each theatre received a three star V pennant from Senator Robertson. Messrs. Foster and Hatfield of Yarmouth; Mr. N. W. Mason of New Glasgow; Frank (Mayor) Sobey of Stellarton; Tom Courtney of the Casino, Halifax; Hugh Best of Shelburne; Mr. Bligh of Berwick and John Farr of North Sydney, and many more deserve special mention of their co-operation in promotional work."

Universal Pushing Last Westerns

The remaining three westerns in Universal's series of seven for the 1943-44 program are now in the final stages of script preparation by Associate Producer Oliver Drake, and cameras will roll right after the first of the year.

"Trail to Gunsight," "Boss of Boomtown" and "Rodeo Cyclone" will be made in that order, starring Tex Ritter and featuring Fuzzy Knight. All three of the stories are originals.

Dubbed Vocals Irk Music Trade Paper

The growing practice of using vocal doubles in motion pictures to create a false singing reputation for certain screen stars got a lambasting from Charles Emge, Hollywood correspondent for "Down Beat," musicians and singers trade paper, in a recent story. Emge fears the patrons will soon think all singers are phoney.

"We claim that you, the moviegoers who pay your money at the boxoffice, don't like to be fooled in that manner," Emge wrote.

"You don't mind the fact that a double is used when the star is supposed to perform a dangerous stunt. You have known it for years. It's part of the business and it makes sense. A minor injury to the star could cost the company \$100,000 in lost shooting time.

"You know that those buildings, ships, villages, are mostly 'sets' made to order and that the scenes are shot on a big stage on the studio lot.

"Hollywood has never made any secret of it and doesn't expect you to believe otherwise. That's what makes the big difference.

"There is a difference between the legitimate use of special effects to create the illusion of realism, and the employment of trickery, which, when discovered, as it always is sooner or later, undermines public confidence.

"We refer to certain specific cases.

"Rita Hayworth has been presented to the public as a singer in most of her pictures. Her 'voice,' in her recent pictures, has been that of Nan Wynn. In her next picture, 'Cover Girl,' her 'voice' will be Martha Mears (as previously reported only in 'Down Beat').

"Rita Hayworth is a beautiful girl, a talented dancer, a capable actress. Was it necessary, or even advisable, to create for her a false reputation as a singer?

"When Warner Brothers announced that Ann Sheridan would play the role of Nora Bayes in 'Shine On, Harvest Moon' the studio publicity department solemnly declared that Ann would positively sing her own songs. The paid praisers didn't say 'We don't know,' a safe, understandable statement which leaves it up to the reporter to dig up his own information, if he can.

"They said, 'Ann Sheridan will sing!'

"Ann Sheridan's 'voice' in 'Shine On, Harvest Moon' will be that of Lynn Martin, well-known radio singer.

"We believe the majority of the leaders in the motion picture will be with us on our stand that the time has come to put some sort

of limit on the use of voice doubles for the purpose of building fake vocal reputations for screen personalities. Very soon vocal reputation won't be worth a nickel in Hollywood because screen audiences will assume it is faked!

"We know that those studios which are trying to build careers in Hollywood for young, bona fide singing actors and actresses are with us.

"And we think that you folks who support the motion picture industry by buying tickets at the boxoffice are with us. How about it?"

Pic Pioneers to Meet Next Week

(Continued from Page 1)

expected to be present.

Dinner will take place at 7 p.m. and the initiation of new members at 8:30 p.m. Entertainment will begin shortly afterward and carry on without curfew.

Clair Hague is president of the Pioneers, Syd Taube is vice-president and Ray Lewis secretary-treasurer.

The board of directors is composed of Oscar R. Hanson, Syd Taube, Ray Lewis, Clair Hague, Archie Laurie, Harry Alexander, Samuel Fine, Sam Sterberg, A. W. Perry, Walter Kennedy, Charles Mavety, Archie Mason, Eddie English, E. A. Zorn, Kenneth Leach and Bill S. Jones.

J. J. Fitzgibbons is director of public relations, George Beeston is auditor and David Ongley is solicitor.

The committee is requesting that those who intend to be present make their intentions known.

Membership requirement is 25 years in the industry.

Aid Educational Week

Toronto theatres co-operated with the Toronto Teachers' Council for Educational Week, which was held from November 7 to 14. Educational Week was sponsored in all countries of the United Nations.

Ask Horror Ban For Juve Shows

A motion urging the Ontario Censor to ban the showing of horror films at Saturday afternoon matinees was made by Councillor Fred Hall and carried at last week's meeting of the York Township Council.

Speaking on the motion, Councillor Bill Beech asked that horror shows be switched to midweek and more conservative pictures played for juvenile audiences.

Toronto Council Studies Vandalism

National Selective Service jurisdiction should be extended to include persons under 16 years of age, was one of many recommendations submitted last week to Toronto City Council by the Welfare Council of Toronto and district, in a 21-page brief outlining a broad plan for re-education of juvenile delinquents.

Since Selective Service has no jurisdiction over persons under 16 years of age "many young people are illegally employed," the report stated. The number of work permits granted by the Board of Education since the outbreak of war has tripled.

Toronto has always lacked proper recreational facilities, the report continued. Withdrawal of trained juvenile leaders into the armed services makes the situation even more serious.

Provision of proper physical facilities for schools with highly qualified instructors, superintendents and well-trained staffs including vocational and high school teachers is suggested and the urgency of immediate action stressed.

"Many fathers are in the army, and many mothers are employed in war industry, with the result that their children have less parental care than in ordinary years. The lack of housing accommodation drives children to seek often undesirable diversion outside of their homes," the report said.

"The first line of defence against delinquency lies in the home," it continued. "Efforts of the whole community are required to correct general conditions contributing to delinquency — bad housing, bad feeding, poor health."

Toronto City Council should finance a project of concerted neighborhood attack on juvenile delinquency, under a skilled leader, the report also suggested.

The report was referred, without discussion, to the Civic Welfare Committee.

Wailing His Woes To the World?

The other week a fellow stuck a pistol under the nose of Harry Sherman, manager of the Joy Theatre, Toronto, and made off with \$83 of the receipts. The sticker-upper was nice enough to buy a ticket first, though. He didn't bother using it to see the featured film, "Bad Men of Missouri." Didn't ask for a refund, either.

Marquee the week after featured "Meanest Man in the World."



LIFE-LINE!

"The name Metro-Goldwyn-Mayer means more in the motion picture business than any other single name."



FOR INSTANCE!

M-G-M's "LASSIE COME HOME" in its 3rd Week (at press time) and still going strong. It's doing "Random Harvest" and "Mrs. Miniver" business in its Radio City Music Hall World Premiere. It's another Life-line picture in M-G-M's "12 Toppers" added to such hits as "Best Foot Forward", "Salute To The Marines", "Swing Shift Maisie", "Girl Crazy", "I Dood It", "Whistling In Brooklyn" and more! Hold tight to the M-G-M Life-line!

Quoted from **LIFE** Magazine, issue of September 27th in a sixteen page section entitled "Metro-Goldwyn-Mayer, the Biggest Movie-Making Machine." When Life Magazine set out to tell the nation about the movies, it naturally selected the M-G-M Studios! When the nation sets out to see a movie, they select—

M-G-M

Life-line of the screen!

Pigeons Star in NFB's 'War Birds'

One of the truly unsung heroes of this war is the homing pigeon. In civilian circles, little has been said or heard of this bird with the uncanny ability to find its way home from practically anywhere, yet the RCAF has announced that of all the locations and rescues in this war up to the summer of 1943, 14 per cent was credited to the use of pigeons.

The airmen have supreme confidence in their pigeons and that confidence has never been betrayed. When all other means of communication fail, fliers afloat on a raft in hostile waters can rely on the feathered messengers to get word back to rescue parties of their predicament, approximate location and condition.

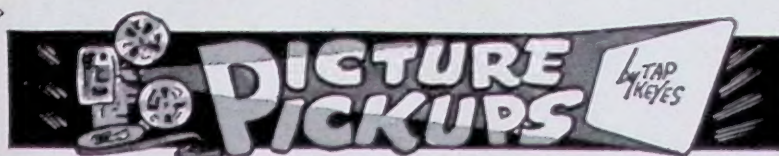
How these vital birds carry out their duty is shown in dramatic detail in the National Film Board's release, "War Birds", one of the "World In Action" series. Canadian airmen are pictured caring for the pigeons in their lofts, handling them like precious gems in the plane and depending on them to save their lives after the craft has been forced down.

Each aircraft on operational duty carries with it a pair of these "War Birds" which have become indispensable to the fighting forces today. The crew provides for them with loving care, seeing that they are comfortable, feeding and watering them at scheduled intervals and treating them with utmost kindness. If the plane is forced down, the pigeons are the first item of equipment rescued from the damaged or sinking craft since the men know that they can rely on the mysterious navigational powers of the birds to get the SOS through.

It is a matter of record that, of all pigeons known to have been released, more than 90 per cent reached their home lofts successfully. Some of them returned full of shrapnel, others were forced to walk most of the way after being injured so seriously they were unable to fly. One pigeon flew more than 7,200 miles (from France to Indo China) to get its message through. In today's war, the pigeon has become one of the most important items of equipment. Its navigational ability has never been successfully explained, but the film, "War Birds," portrays it in action.

'Marietta' Revival

The Uptown, Toronto, first-run house, just revived "Naughty Marietta," musical with Nelson Eddy and Jeanette MacDonald, and did well with it. It was the first of Toronto's big four to play a revival as the main attraction.



Sketches in Sulphuric Acid—No. 5

These press releases were written by a movie publicity man while suffering from Acute Blurbitis, a condition resulting from slow saccharine seepage. The effect of Acute Blurbitis is violent revulsion, leading to reversal of customary conduct. The publicity man has now fully recovered and is back in line but his soul, in the form of these uninhibited expressions, goes marching on. The persons and events depicted herein are fictitious and any resemblance to living persons is purely coincidental—except in such cases where someone recognizes himself and is foolish enough to admit it by getting mad publicly.

WESTERN STAR

Homer McQuonk, famed Western star who has just been voted by the girls of the Ubangi tribe to be the man they would most like to drool over, is no longer a man of mystery. McQuonk has never been spotted in the gay haunts of Hollywood since he came there three years ago at the age of 38 looking for Boy's Town. The secret of his absence was discovered by a reporter who chanced on Homer in night school learning to read.

The handsome actor, whose assignment to the role of Stupor-man won the casting director of Epitome Productions an Oscar, will not have his career impeded by the war. Doctors found out what the studio already knew—that Homer is a victim of the Jerque, a form of astigmatism which makes it necessary to photograph him with a special camera based on the same principle as the machine gun timed to fire through a propellor.

Homer has an athletic heart acquired through his too-strenuous playing of darts in winning his letter at the Saskatchewan School for Juvenile Delinquents. When he took his I.Q. for the army he wound up owing points and Uncle Sam has issued an official denial that he is one of his nephews.

Also the masculine star doubles in bass because of a reversed ratio of hormones. This condition, known to the layman as versatility, causes occasional soprano trills when he sings the song he made famous, "With My Eyes Wide Open I'm Stupid." He has been caught between high C and Lower A many times since he entered film work.

None of these handicaps stopped Homer from trying to enlist. He was ejected from the Wacs four times after a period of service during which his condition remained undiscovered.

The only time in years McQuonk stopped publicizing the love affair between he and him was when he was rendered speechless by biting too hard on a superlative with too many sibilants. His China choppers suddenly flew out and were filched by a souvenir hunter, leaving Homer with his lips tightly overlapping, a situation that was remedied by the use of a shoehorn.

Homer had no comfortable youth. He was thrown on his own resources at the tender age of 35 when his parents, who went broke keeping him out of observation wards, registered for the county bounty. The future star then became a lob in a Burlesque house, graduating to candy butcher after a period as aide de camp in the men's washroom.

Last year he published notices in his home town papers, informing all and sundry that he had had himself legally declared an orphan, so that he was no longer responsible for debts incurred by aged people bearing the same name. This, he explained, was because he was making a fresh start in life.

Homer confesses that his favorite features are Westerns because he loves horses and gets a thrill out of riding. He finds that the most flattering thing about his fan mail are those letters which begin, "Dear Sir or Madam—."

London Manager Aids Book Drive

Co-operating with the local Auxiliary War Services Committee in its drive to get reading matter for the armed services, Len Herbert, manager of the Centre Theatre, London, Ontario, donated his theatre for two Saturday morning shows. Children attending brought at least three magazines, the total collected amounting to over 3,000 magazines.

Greet Your Friends
in the

**CHRISTMAS
EDITION**

of the

**CANADIAN
Film Weekly**

Worker Awards By 'Silver Fleet'

Canadian war workers who have won distinction at their tasks will be honored with the presentation of a miniature submarine cast in pewter through the thoughtfulness of those of Holland's citizens now on this side. Twenty of these awards, which are modelled on the Dutch submarine U108, were fashioned by a Netherlands craftsman.

Also eligible are workmen on Canada's transportation systems. Several Great Lakes' sailors have already been nominated, the closing date being November 30th. Presentation will be made by three typical Dutch workers.

The awarding committee consists of William Dunn, trade union leader; George S. Fletcher, president of the Canadian Association of Personnel Publication Editors; Th. Zellenrath, Toronto representative of Netherlands Relief, and Jan Van Stappen, Montreal office of the Netherlands' Information Bureau.

Dutch Movie Houses Irritate Germans

Managers of movie houses in the Netherlands have discovered a new way to irritate the Nazi authorities, says Netherlands News. The Dutch Nazi weekly Volk en Vaderland protests against the showing of "Brands We Never Forget," a series of film advertisements of soaps, perfumes, cigars, cookies and other commodities well known before the war but now unobtainable, which are run to the accompaniment of rousing Dutch tunes.

The newspaper declares it "cannot see why these tantalizing brands should be advertised these days," and makes strong objection to the nature of the musical accompaniment. "Today many people lack the barest necessities, which makes it improper to remind them of these old-world luxuries," the paper asserts. "Besides, it is bad policy to present pictures of brands whose return is looked upon by the great majority of the spectators as a guarantee for the happiness of the Netherlands people."

Academy Banquet Dropped Next Year

For the first time in Academy history there will be no award banquet next year. Instead Oscars will be presented in a theatre on March 2nd.

The decision to drop the dinner was made at a dinner of the board of governors, with Walter Wanger, academy head, in the chair.

Just the thing...

TO KEEP YOUR AUDIENCES SINGING
and
YOUR BOX OFFICE TILLS TINGLING!



Everybody Sings with

COMMUNITY SING

OLD SONGS!... NEW SONGS!...
ALL THE SONGS YOU KNOW
AND LOVE! *Played by*

Canada's Native Son
DON BAKER
AT THE ORGAN!



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